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Architectonics of primary source as the basis for stylisation in the interior design

Abstract. The search for style in object spatial design constitutes the major component of the conceptual project design and, therefore, the problem of establishing scientifically based principles of stylisation of historical style as the primary source in modern interior is relevant. The aim of the article was to conduct the analysis and determine the significance of preserving the architectonics that formed the stylistic features of primary source. In the process of stylisation of authentic analogues for the interior design and object environment, the algorithm of reproducing style or stylistics for its correct perception by recipients was developed. The historiographical and comparative analyses were applied to evaluate the modern stage of research on the topic, the conceptual and stylistic tendencies, and the argumentation. In particular, the special method of morphological analysis was used to identify and confirm the architectonic structure of primary sources of style and their impact on the integrity of modern stylistic experiments. In the process of research, it was discovered that colour, material, and texture were important, but not defining, when it comes to determining certain stylistic identification. To recognise an ornament or decoration that characterised stylistic affiliation, it was enough to reproduce its main linear drawing, preserve the means of formation, characteristic angles, and proportions. Additional details enrich visual image, but do not alter the result of identification. Similar situation can be observed, while identifying the style in the architectural environment. Unlike both decorative elements and works of art in their “pure” form, the architectural and spatial environment had multiple important functions, and aesthetics was not the main one among them. Therefore, the analysis of morphological structure and architectonics of primary source with the help of form generation allowed creating the functional and aesthetic environment in space. The philosophical and conceptual approach of reinterpreting primary source rather than only “analogues” of project design expanded the interpretation field for a modern project designer, who with the adequate help of modern technologies has the possibility to create an associative image of the author’s inspiration. The practical value of the research consisted

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in elaborating the methodological approaches to analysis and interpretation of architectonics of primary sources as the basis for stylisation in the modern interior design. The outlined conceptual principles of stylisation can be introduced into professional practice of interior designers, architects, and decorative artists, as well as into educational programmes for design and art disciplines

Keywords: form; visual code; morphological structure; transformation; associative image

INTRODUCTION

In modern society, the request for historical stylisation of interior remained relevant. The world and Ukrainian scientific society possessed a large amount of scientific and popular science information about the visual characteristics of architectural constructions and the interior of their inner space that determined their style in different historical periods. The most accessible articles in popular science periodicals refer to characterisation of modern interiors with stylisation of a historical style or a certain ethnoculture, were aimed at popularisation of creativity of separate designer groups, but contain the signs of subjectivity. It discouraged fledgling designers from searching for their personal creative conceptions and evoked in customers certain visual and semantic associations with the corresponding set of interior elements for its stylistic interpretation (Modern classic design elements..., n.d.).

Scientist O. Gutorov (2023) analysed modern stylistic tendencies in interior design, studied features of the leading styles, and outlined the conclusions that appeared to be useful for practicing designers, architects, and students in corresponding specialties. The author I. Bondar (2020) claimed that reproduction of the already proven techniques of ethnostyle interpretation remained popular in the modern design practice of ethnic stylisation of interiors. The studies of I. Yurchenko (2024) discussed the topic of understanding the role of ornament interpretation for the identity of modern Ukrainian object design and arrangement. V. Radomska (2020) reviewed the role and genealogy of ornament in architecture and object spatial design as one of the crucial features of structural change in architectonics, interior space, and development of functional arrangement. As based on archival documents, the authors M. Selivachov *et al.* (2023) presented the conceptual vision of ornament compositions of Vasyl Krychevskyi (created in 1920s-1950s) as “algebraic task”. Also, the differentiated studies of ethnocultural heritage, which constituted the significant part of scientifically proven factual information about style of primary source, were noteworthy. A. Dyachenko (2024) analysed the peculiarities of decorating interiors with folk art handcrafted items in Ukraine in the 20th century. I. Dyda (2025) outlined the analytical conclusions on how modern design preserved and reproduced aesthetic, symbolic, and artistic features constituting the basis of decorative art. Primary attention was paid to how modern design reflected moral values and worldview of different cultures through the prism of decorative elements, including symbolism, ornament composition, figurative composition, and colour theory.

O. Dyda (2022) focused on ethnodesign and ethnic styles in modern interiors, which arose from the desire to preserve and creatively reinterpret cultural and artistic achievements of different nations, while analysing integration of folk art in architectural and interior design of the 20th century with the emphasis on modern approach – how to preserve visual recognisability of symbolism, ornament composition, moral and aesthetic features of identity, while creating a new space. The comparative analysis of significance of colour for perception and identification of objects as not merely natural phenomenon, but also as a complex cultural construction, which became a universal tool for combining archetypes of space and time, was explored in the monograph of M. Pastoureau (2000). Researcher’s statements that there existed no transcultural truth about colour certified that colour was primarily a social phenomenon and, therefore, its usage became a tool of not only the aesthetic part of any project design. O. Pylypchuk *et al.* (2021) studied the properties of colourful surfaces of art objects as the means of creating harmonious and identifiable architectural environment. The research results also included the definition of theories and discussion of the reasons for the limited application of theoretical ideas in the field.

As based on received data, the authors outlined the model reflecting the presence and active application of theories that form the knowledge base of professionals in the area of object spatial design. Modern well-known design companies referred to the theoretical fundamentals. For example, V. Sukhytskyi (2020), the head of object design studio SV & Partners, published the important classification of object design segments on the company website and this allowed determining the priorities for the future project designers – what criteria and tasks they will be solving. For example, if a future designer was opting for an object design for High Market Level, he had to create a series of design products that would correspond to the world-famous designers or the eminent design studios (for small and medium-sized factories, family-run enterprises). This type of object design demonstrated author’s artistic style and expensive finishing materials, which were mainly included into the complex of interior decisions for an individual customer or a company. Concerning other segments, this was a small in terms of quantity segment with considerably high prices for project design. This segment offered practically no discounts and stock leftovers, since everything was customised according to individual orders of a design or architectural bureau for direct





customers. This type of space was oftentimes complemented by unique art objects (boutique hotels, sacred space,). It certified that the requirements for stylistic features of project design and their creativity required the profound work of a designer with the primary source of inspiration (Gutorov, 2023). It did not locate scientific researches that would directly refer to the role of preserving the structure of architectonics of style as the original and primary source of stylisation for the correct identification of interior design style. The aim of the article was to identify the role of primary source in the process of stylisation. Given the aim, the main objective was to substantiate the assumption that one of the defining factors of forming new and modern interpretation of the previously established one was the morphological analysis of architectonic structure, the juxtaposition of peculiarities of proportioning segments into an integral scheme.

MATERIALS AND METHODS

The research was conducted on the basis of systematic approach with the application of theoretical and empirical methods. The empirical basis was constituted by observation and photo fixation of the objects of folk architecture and ethnographic decoration, located on the territory of Klymentii Sheptytskyi Museum of Folk Architecture and Rural Life in Lviv (Official website of Clementii Sheptytskyi..., n.d.); the structural decorations and compositional features of the existing Lviv facades of urban historical architecture, and the modern samples of transformation of historical style elements by foreign designers – interior of Splitec Building, Croatia (architects of BLP Architects), home cinema in the style of neoclassical interior and residential interior (2024, design by Rita Chraibi), which vividly displayed the experiments with classical styles and their constructions (Rita Chraibi, 2025).

The general research methodology was structured into certain stages: the analysis of scientific and theoretical sources – works in architectonics, stylisation, traditional culture and modern interior design; the definition of the notion of “primary source” in the context of interior design – elaboration of typology of primary sources (architectural objects, decorative and applied arts, natural forms); the research of primary sources architectonics – structural and plastic analysis of forms, proportions, compositional principles; the determination of stylisation principles – study of design strategies of transformation of forms and meanings in modern interior; the development of author’s suggestions – creation of sketches, conceptions or models of interior decisions on the basis of architectonics of selected primary sources; the evaluation of results – analysis of efficiency of suggested decisions in project design practice and educational process at the Department of Design and Architecture Fundamentals in Lviv National Polytechnic University.

The method of hypotheses and assumptions was applied to develop the research strategy. At the stage of analysing materials, the comparative, structural, functional,

and typological methods of research were used, which allowed the authors to identify the most significant architectonic features of primary source; for the work with ornament structure and determination of its stylistic identification, the morphological analysis and the graphological method of research were applied. The graphological characterisation of construction, proportions, and scale of architectonics of selected analogue (the morphology) – ornament, facade, architectural details, characteristic rhythm and silhouette – ensured the best possibility for designer to create and interpret the prototype that would reproduce the most characteristic components, but, at the same time, would not contradict the modern aesthetic and form generation tendencies. A person, as the main recipient of space arrangement, was endowed with psychological, emotional, and physical abilities and, therefore, it was reasonable to take into account the research conclusions of other related branches of science that studied the mechanism of perceiving elements of the surrounding environment.

The notion of architectonics as the basis of interior stylisation was researched with the help of the elementary theoretical and structural genetic analysis and synthesis, which allowed determining the cause-and-effect relationship. In the process of analysis and systematisation of visual source materials, the principle of modularity was applied to avoid excessive detailing and focus attention on major characteristics; the principle of hierarchy was applied to single out primary and secondary elements of influence on the formation of associative image of style; the principle of functionality combined architectonic structural characteristics of the environment with its primary purpose. The evaluation of theoretical research conclusions was conducted during completion of practical tasks within the lecture course of “Stylistics in interior” academic discipline. The completion of project designs under the unifying topic in order to form the corresponding associative image of stylistics, for example, public interior with the elements of “gothic” or “ethnostylistics of Eastern Podillia region” historical style, certified the relevance of applying the methodology of observation, experiment, and modeling. There was no direct work with people and, therefore, the specification of ethical standards was not required.

RESULTS AND DISCUSSION

Throughout human history, there have occasionally been requests to introduce into new buildings the elements of style elaborated much earlier. The phenomenon of historicism in architecture has always existed and continues to be present as one of the forms of expressing artistically the category of the past in the modern architectural space. The topic and the tendencies of integrating historical styles into the modern architectural practice were systematically researched by S. Linda (2013) and I. Dyda (2025). Meanwhile, the positioning of styles of the past in the interior arrangement was studied by J.F. Pile (2005). If to review the architectural construction and inner space of building as an integral whole, it became clear that architectonics



of interior has the same stylistic peculiarity, as stated by V. Chepelyk & Z. Moisieienko-Chepelyk (2000) and I. Burchak & V. Shmelov (2022). One of the challenges connected with historical or ethnical stylisation of interior was the temptation to copy separate authentic elements, the excessive attention to details combined with the necessity to use for this purpose some modern materials with different visual and constructive properties. This provoked critical feedback regarding “being outdated” and “false” and even rejection of the idea of any historical stylisation in modern design practice (Tretyak *et al.*, 2017). The author R. Arnheim (2004) conducted the comparative analysis of the significance of form and colour for perception and identification of objects and stated that form constituted a better means of identification than colour and that perception was an inborn ability or acquired during learning process.

The question whether the principle of automatic focus of “style” has always been visually synchronised with the arrangement of inner environment remained the topic for discussion and the stimulus for research. To adequately evaluate an interior, recipient should have relevant information regarding characteristics of the interpreted style. However, the identification of style was conducted at two levels: conscious, when a person evaluates forms, material, details, symbols of ornament; and subconscious, when a person perceives general emotional image of an interior that can coincide or, on the contrary, contradict certain imaginary “myth” about the particular style created by society or specific person. An emotional image was perceived and formed quickly within the first few minutes of seeing an interior design. It was based on what a person notices first in the surrounding environment, objects, and figures – form, proportions, and general flair. After that, perception and evaluation of details (surface texture, ornaments, artistic decoration, and symbolism of images) took place. The authors I. Yurchenko & R. Bida (2011) and O. Khodak & O. Savchuk (2016) were involved into studying and interpreting folk ornament. Significant attention was paid to its morphological structure and modern transformation within the context of searching for personalised author’s approach, elaborating modern patterns. Colour, material, texture, other visual properties were important, but not the main ones for identification of an ornament. To recognise a Greek meander, it was enough to recreate its main linear pattern, preserve the means of its formation and characteristic right angles. Additional details enrich the visual image, but do not alter the result of identification.

Similar situation was encountered with identification of style in architectural environment. However, contrary to ornaments and works of art in its “pure” form, architectural environment has multiple functions important for a person and aesthetics was not the main one among them. Both historical architectural styles and ethnic architectural characteristics of folk architecture appeared as a result of interaction of multiple factors. The final architectural image of a building in any historical period was influenced by landscape, climate, security questions (in their wide

meaning), building materials and constructions, economic situation, actions of authorities, architectural fashion, and, with respect to their material resources, people created an optimal for them architectural environment that would correspond to their aesthetic preferences and priorities in colour, ornament, and environment composition. It can be found multiple examples, when the choice of a particular colour, shape of a roof or method of homestead area planning, which have become traditional for a certain region, were explained not necessarily by the aesthetic considerations, but by the objective reasons. For example, the planning and composition of Hutsul “grazhda house” was created in response to dangers of the surrounding natural environment (it is important to note that even a doghouse was built by Hutsuls on a slightly elevated platform and was surrounded by a fence made of vertical columns) (Fig. 1).

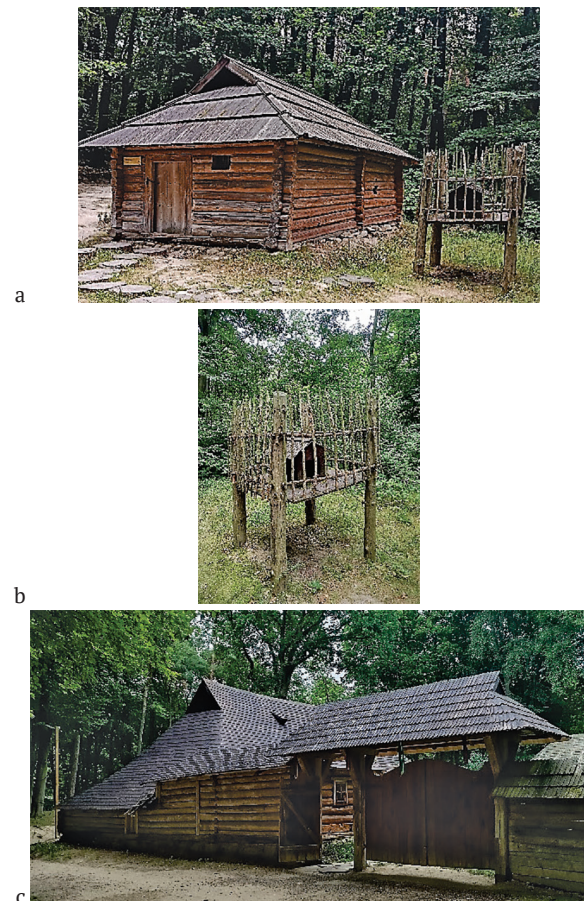


Figure 1. House and household buildings in Hutsul region
Note: a, b – barn and doghouse, Zamahora village, Verkhovynskiy district, Ivano-Frankivsk region; c – “grazhda” house, Verbovets village, Kosiv district, Ivano-Frankivsk region, end of the 19th century

Source: Official website of Clementii Sheptytskyi Museum of Folk Architecture and Rural Life (Shevchenkivskiy Hai) (n.d.)

Exemplary was the influence of climate peculiarities on form and proportions of houses in folk architecture of different countries. For example, in hot and dry conditions of



North Africa and Asia Minor, there was an established tradition to cover houses with flat roofs-terraces, while moderate Central European climate prompts local population to construct high sloping roofs that can ensure rapid removal of rainwater and snow. In different traditions, there were different height proportions between walls and roof. For example, the folk architecture of Balkan countries was characterised by significantly smaller angle of roof slopes and, consequently, their height. Meanwhile, in the Alps, where there was much more rain, the increased height of a roof and its slope results in different proportions between roof and walls on building facades. The traditional Ukrainian architecture was characterised by a four-pitched roof construction, but the correlation between roof height and height of visible part of the wall facade differs depending on regional climate peculiarities (Fig. 2).

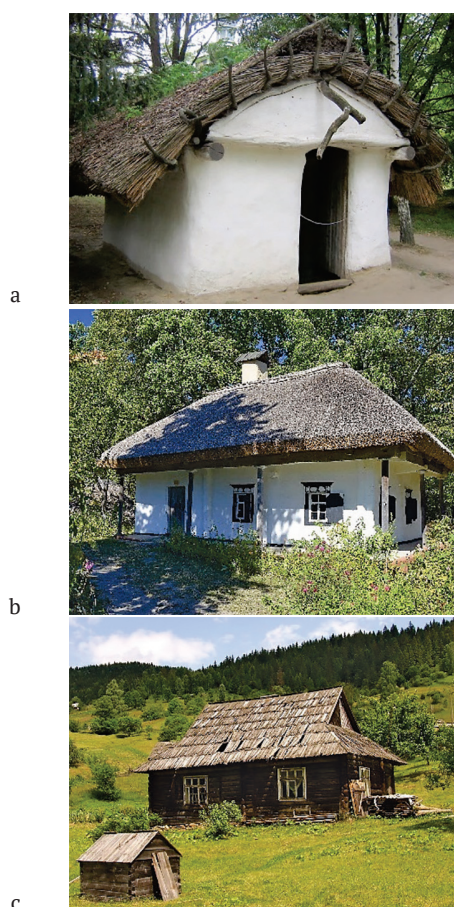


Figure 2. Examples of traditional Ukrainian houses with four-pitched roofs, regional variations of correlation between roof height and facade

Note: a, b – Central and Northern Ukraine (Polissia region, Podillia region); c – Western Ukraine (The Carpathians, Hutsul region)

Source: Interior of a Ukrainian houses from different regions (2019)

In Western Ukraine (the Carpathians, Boikivshchyna region, Hutsul region), a roof had a significant slope and

was higher than the visible part of a wall in order to ensure efficient removal of snow and protection from moisture; the upper part of facade was oftentimes smaller than wall plane and was framed by wide “skaps”, “besidas”, and covering (Fig. 2, c). In folk buildings of Central and Northern Ukraine (Polissia region, Podillia region), constituent components of roofs were less steep and the correlation between roof height and visible wall was more balanced, which was optimal for moderate climate; mazankas (or clay buildings) have low ridges and oftentimes smaller roof as compared to walls (Fig. 2, a, b). Regarding this, V. Karmazyn-Kakovsky (1972) noted that “... in old houses... the ratio between the height of walls and the height of a roof was 3:6 in regions with frequent rains and approximately 3:5 in villages where the quantity of rains was more moderate”. The rich dark colour of walls of residential buildings (“Falun red”), traditional for Scandinavian ethnic landscape, was popular because red-brown paint of the local manufacturer (from the copper mine in Falun), known since the end of the 16th century, was for a long time the cheapest and the most accessible one, unlike the imported white paint (Not only Falu red – the colours of Scandinavian..., n.d.), which only very wealthy people could afford, and which was the sign of wealth of the house owner.

Decorative architectural elements that were identified by average people as belonging to certain style were only one of the characteristics of style, which can be introduced into the interior under condition of preserving proportions of other structural elements that form together the primary source style. The research specifically mentioned the desire of stylisation of certain historical style, rather than creation of postmodern interior, where separate historical inclusions have an absolutely different grotesque and figurative role. Since proportions and correlations between separate architectonic elements of certain historical style were not accidental, but appeared as a result of constructive properties of materials, out of which they were initially made (in primary source), it’s alteration at designer’s sole discretion was particularly noticeable in the already stylised interior. A person, who was generally familiar with architecture of certain style feels the fakeness and exploitation incapacity of similar constructions and understands that it would be impossible to implement it using authentic original materials. Such design mistakes were particularly noticeable, while attempting to stylise Ancient Greek or Ancient Roman classic interior because these cultures created a very precise system of proportional correlations between elements of an order and, apart from that, the architecture of Renaissance, Baroque, Classicism, and later on Historicism since the early 15th century and till the middle of the 20th century strictly followed these proportions changing primarily the details of decoration, material, order size, but not such constants as intercolumniations, correlation between column radius and its height, slope angle of antique eagle or construction of entrance portico proportions. It was considered acceptable to add a cartouche to an eagle cornice (as it was



made during Baroque period), but the angle of its slope remained unchanged.

Modern materials used in interior design often have significantly better construction properties than those of the authentic historical primary source style. In modern interior, it was enough to have only two or three columns to support a plastic or metal ceiling beam, not six ones as it would be necessary in Ancient Greece, where builders used lacunar marble slabs for ceilings; modern metal vault arch can bear not directly on an abutment, but on a console protruding from the wall. However, if designer aimed to stylise the environment of certain historical period, he should not reveal the fact those architectonic elements were made of materials that were new and non-characteristic for the interpreted period. Even if instead of Greek Doric columns there were round metal abutments, but the proportions between their width and height were preserved and the distance between abutments corresponded to the classic formula, it's will be perceived more realistically as elements of classic order system, rather than plaster capitals with all decorative details placed on columns that were disproportionate to their size and located at the distance equal to or greater than the height of the space. An interesting example was constituted by the interior of Splitec Building – a modern residential and office space in Croatia (BLP Architects) that demonstrated metal or concrete columns stylised using classic proportions; architectural elements (beams, ceilings, vaults) supported not by quantity, but thanks to the rational usage of modern materials; visually readable reference to the classics without literal copying of details; corbels and preservation of order aesthetics via proportions rather than decorations (Fig. 3). Such modern approach demonstrated the technique, where classical style was preserved despite modern steel abutments and beams, minimal quantity of columns, but thanks to the classical and proportional space organisation, even though the used materials were absolutely modern. New Classical movement and Neoclassical interior design also used modern materials and forms, while disregarding ornament, but preserving the principles of symmetry and proportions: columns may be decorative, but may also serve supporting function and be made of modern materials, concrete, composites. It was important to understand how separate architectonic errors devalue design work, for example, in composition of entrance portals on building facades or on doors in the inner space, when authors ignore the so-called “non-overhang rule” of the classical order system. The “rule” appeared as the result of using stone marble constructions and took into account properties of this particular material. If the order system had appeared as a part wooden log or frame construction, the overhanging of the part of beam protruding beyond the abutment would have been perceived as granted (as in the case of wooden gates in folk architecture) (Fig. 1, c). It was important to note that a number of modern design suggestions of interior in “classical” style demonstrated

conceptual and terminological uncertainty of general image, which displayed the kind of collage of Greek and Roman architectural heritage. They had absolutely different principles of construction: ancient Greeks used post and beam system, while Romans focused on usage of arches and vaults. Combination of these construction principles in one building could not be observed in any specific period of the historical past and, therefore, it cannot claim to be a primary source for stylistic interpretation in the present.

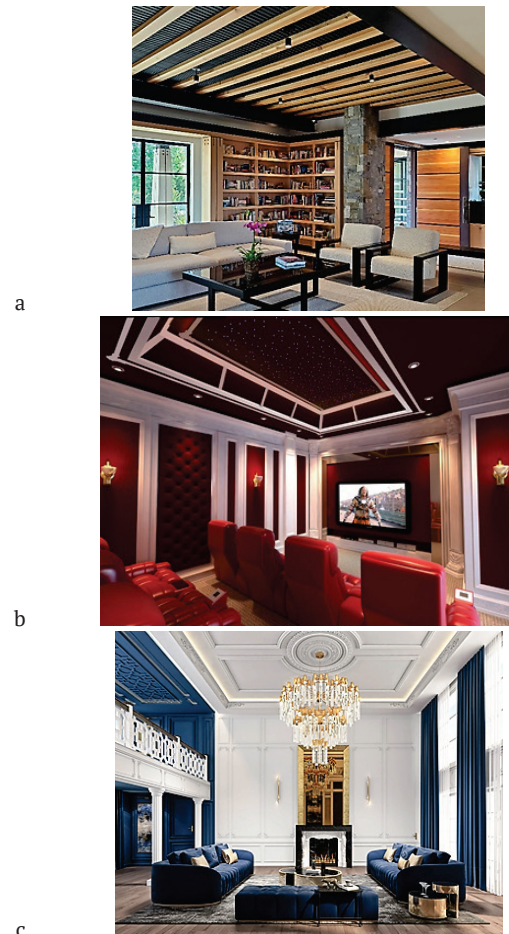


Figure 3. Examples of modern usage of historical stylistics

Note: a – interior of Splitec Building, Croatia (BLP Architects); b – home cinema in Neoclassical interior; c – residential interior, 2024 (design by Rita Chraibi)

Source: based on S.A. Clemons & M.J. Ekman (2011), Rita Chraibi (2025)

A person physiologically perceived the surroundings in a certain way regardless of whether it was constituted by architectural constructions, elements of nature or living beings, for example, people. It was not a coincidence that in habitology there existed a clear sequence of describing a person that needs to be recognised in the direction from general to specific as based the features that an observer involuntarily notices first of all. A person perceived the environment, particularly elements of



interior design, following the same sequence. First of all, attention was drawn to structural elements, method of their arrangement in space, form, and proportions. During the first visual contact, recipient notices the availability or absence of posts, arches, vaults, their arrangement in space, proportional correlations between separate elements of interior. It allowed identifying, which exactly historical style was chosen by designer as primary source. During lengthier stay in the interior, there was the chance to verify correctness of “first impression” by means of taking a closer look at decorative details located on main structural elements of space, ornaments on furniture, individual works of decorative and applied art that complement the stylistic image of interior.

When studying forms, it was necessary to take into account the major important factors, which allowed detecting and outlining characteristic features of the selected style more systematically. According to this principle, it was possible to characterise forms in architecture and in its main structural architectonics. In general, forms should be reviewed and analysed from a few aspects that include geometric, functional, and aesthetic components. Here were some of them: geometric form – simple shapes, such as square, rectangular, circle, triangular, were often used to ensure functionality and ease of perception; complex forms – the use of organic, asymmetrical, or fluid shapes grants a building or space architectonics a more dynamic outlook. Proportions were an important aspect that determines correlation between different parts of a building or space. According to S. Syomka (2013), proportional connections contributed to harmony and aesthetic attractiveness. Functionality was the necessary component of practicality of architectural design product. It was this category that oftentimes determined the form and the purpose of a building. The category of practicality implied that the form of a building determined its purpose and interior arrangement. For example, residential buildings have functional and simple forms to ensure convenience of room location, while public or cultural buildings may have more complex and vivid forms to reflect their meaning. Space arrangement and formation of room architectonics in a building depended on the internal functional division. Forms may help with space zoning, lighting, and ventilation, and their aesthetics and expressiveness create the style that can become a modern replica of historical styles (classicism, modernism, minimalism, deconstructivism). This fact influenced the perception of building and interior. The category of expressiveness deals with the formation of emotional influence through architectonics of form, where an important role was played by interaction with the surrounding environment and usage of contrasts or harmony. In form generation, the analytical component of architectonics of certain style helped determining the compositional priorities and regularities – symmetry as reflection of elements in a building grants the feeling of balance, tranquillity, and order, while asymmetry serves for creating more dynamic and nonstandard

forms that can provoke interest and draw attention. It should not ignore the role of materials and textures in perception of style. Their appropriate usage or adequate substitution will help form the character of a building and object spatial design by means of adding them different textures and tactile effects. It will also help create special influence on perception of form by means of determining the atmosphere of space (Boichuk, 2019; Bondar, 2020). Integration with the surroundings, the so-called contextuality, was an important factor of harmonisation and adaptation to natural, urban, and social environment, which was particularly important in terms of environmental compatibility and modern orientation towards sustainable development. These characteristics of forms in architecture interact with each other helping to create not only functional, but also aesthetically appealing buildings and spaces, which can become important elements of cultural heritage. In case of using forms and principles of form generation, there existed the possibility to compile and analyse formal characteristics with a fairly high degree of accuracy, which, in its turn, allowed forming personal interpretation with the correct accent components of the selected style. Trying to compare the perception of form with the perception of colour, it can confidently state that form was a better tool of identification than colour. In the case of form, it was necessary to analyse formal characteristics with a significantly high degree of accuracy. Therefore, the analogies between the outlook and the expression of forms go beyond the framework of assumptions. It was easy to conduct the comparative analysis, when there was the task to determine from the viewpoint of theory and history of art, why the forms painted by Raphael differ from those of Durer. However, while dealing with the aspect of colour, the analysis was based primarily on guesses, why the blue colour was prevailing in the works of Picasso in the beginning of the 20th century, and why Van Gogh was using a lot of yellow paint (Arnheim, 2004). To acquire positive results in forming author's transformation of authentic elements, it was suggested to rely on a certain algorithm and sequence of searching for the aesthetic and stylistic component of design project. In this context, it was evaluated and introduced the sequence algorithm of completing the practical task “Sketch design of interior in ethnostylistics” into the educational process of Lviv Polytechnic National University. The main principle of this approach consisted in acquiring skills of using in practice the analytical methodologies of studying the general architectonics of element structure of historical and ethnic styles (Fig. 4).

To introduce inspired historical and ethnographic decorations, forms, and silhouettes into interior environment, it was no less important to apply the determined tools of the main methodologies or their conscious methodological combination. For optimal approach, it was recommended to use: ornamental method, method of interpreting decorative techniques, method of personal interpretation and experience of style transformation (Fig. 5).

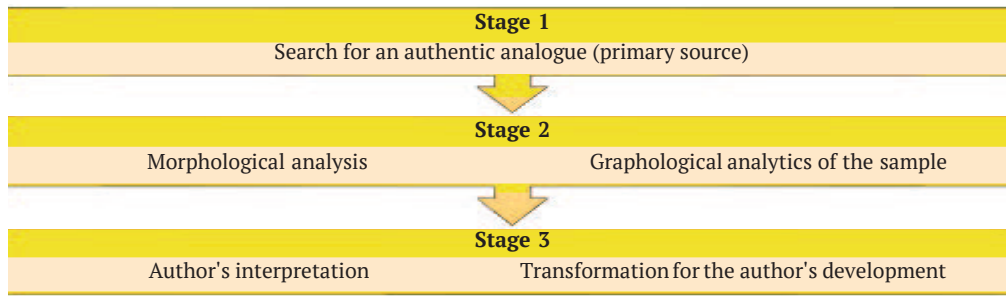


Figure 4. Algorithm of working with analogue (primary source) for design project

Source: developed by the authors

Ornamental method	Method of interpreting decorative techniques	Method of styling and using the experience of style transformation
<ul style="list-style-type: none"> The method of decorating object spatial surfaces and interior elements with ornamental motifs, symbols, and colour 	<ul style="list-style-type: none"> The tool for forming structural and textural elements in object spatial design (silhouettes, 3D effects, special techniques, surface textures) 	<ul style="list-style-type: none"> The tool for finding own presentation based on graphological analysis of the chosen ethnic or historical motif of the source

Figure 5. Methods of working with analogue primary source for the search for style in object spatial design

Source: based on I. Yurchenko & R. Bida (2011)

The most widespread method was the method of ornamentation. It consisted in decorating architectonic object spatial surfaces and interior objects with the determined ornamental schemes or their significantly “interpreted” replicas. The accessibility of the method usually results in the emergence of bad taste, kitsch, and levelling off the authentic architectonics, as specified by R. Shmagalo (2020). As a part of modernisation, multiple designers started mixing certain stylistic or ethnographic elements, distorting identity, regional and stylistic value of the primary source. However, designers have the possibility to apply the wide range of theoretical scientific knowledge and modern technologies, while not excluding the empirical observation of original primary sources in archive and museum resources.

The method of interpreting decorative techniques was an interesting applied tool for forming structural and textural elements in object spatial design, in particular, for creating accent art objects. Such art objects can be the main dominants determining the stylistic canvas of space decoration, as well as the special elements of author’s specificity awareness. The method of using the experience of style transformation was the most creative and artistic method of forming new stylistic direction in interior space, which was based on the experience of transforming and reinterpreting the complex architectonics of the original, the code of national heritage of certain ethnoculture or historical style (direction). The synthesis and successful author’s interpretation of authentic architectonic determiners practically transform and create the style in design project allowing the formation of new relevant modern tendencies that identify the success of a designer, a creative group or a brand (Fig. 6). Creative works of Vasyly

Krychevskiyi, the Ukrainian architect and designer, confirmed the extended possibilities of integrating archaic authentic samples in their modern interpretation. The constructive dilemma and controversy regarding the topic of decorating the facade of Poltava zemstvo in “non-existent” Ukrainian style, where an indeed highly artistic component was combined with social and political sentiments, was solved by the project of V. Krychevskiyi. The author’s extreme perfection in architectural composition, drawing, fresh and intuitive command of decorative means of folk art as based on its profound knowledge allowed him to outline the solution of the problem in a more original and appealing manner than his opponents (4 competition projects). However, the interior decoration of a building conducted without supervision of the author, in particular, the paintings by S. Vasylykivskiyi, do not completely correspond to the project and their style falls out of the ensemble. This was the example of different interpretations of “national” style. Using the materials of O. Khodak & O. Savchuk (2016), it was analysed the artistic arrangement of the House of Historical Section at the All-Ukrainian Academy of Sciences in Kyiv (project design of Professor V. Krychevskiyi). In 1927, the Historical Section received a special building and the need to arrange and decorate rooms in accordance with the specificity of scientific establishment emerged. In the design of the 20th century, which was mainly created by architects, walls and floors of rooms were decorated with heavy stucco mouldings and cornices in certain classical styles; later on artists filled in the empty space with landscapes or figurative genre scenes. After that, rooms were filled with overly large and oftentimes not comfortable pieces of furniture – the





more ornaments, carvings, stucco moulding, and gilding, the better. In his new interpretation of re-arranging the spaces in order to serve the public purpose, V. Krychevskiy applied the unusual method of decorating walls with fabric that featured author's unique scheme of block printing and with pine construction elements. On the top of ceiling panel, the walls were covered with homespun (peasant) canvas with meander ornament, known since the

Palaeolithic era. In the architectonic interpretation of Krychevskiy, the meander was presented on the background of complex interaction between simple lines and diagonals that were rhythmically united with the wavy drawing on the pine panel. The canvas stretched between pine slats eliminated the unnecessary acoustic effect of the hall. Benches, placed along the walls, were monumentally connected with the stylistics of panels (Fig. 7).

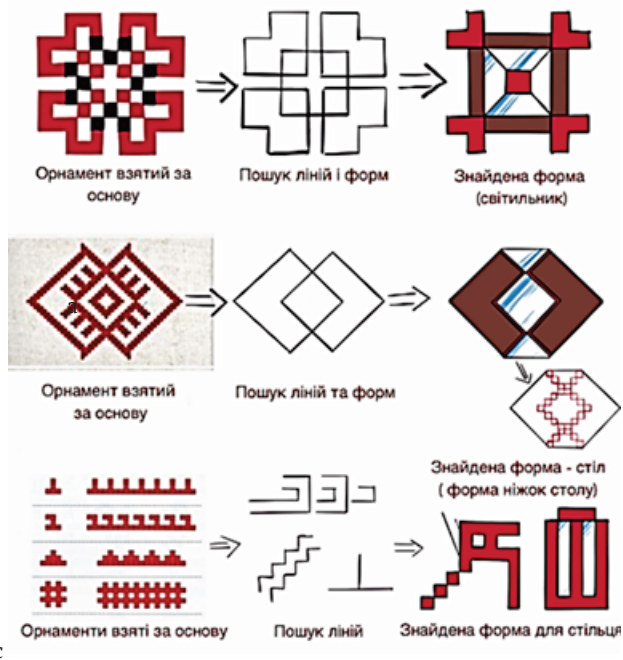
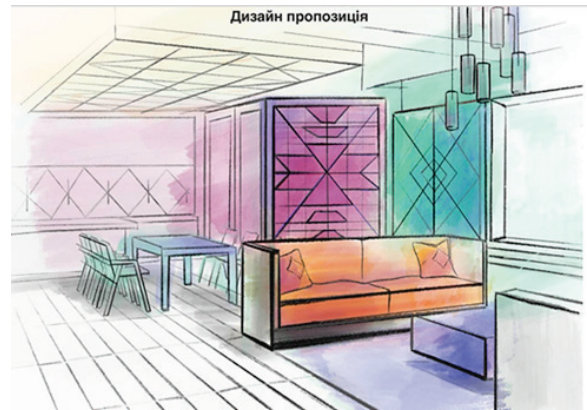
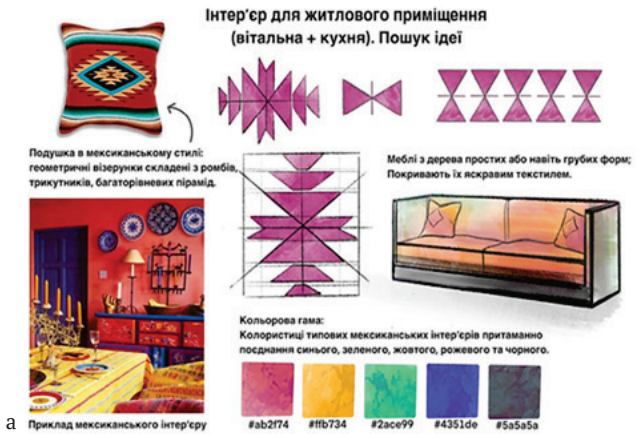


Figure 6. Results of applying graphological method in morphological analysis of ornament scheme structure
Note: a – determination of analogues, graphological analysis of selected ethnic style (Mexico); b – design sketch proposal; c – algorithm of search and formation as based on ornamental motif of Ukrainian ethnic region (Polissia region); d – creation of art object in interior as based on ethnic regional embroidery (Hutsul region). Translated from Ukrainian: a – interior of residential building (living room + kitchen). Search for an idea. A pillow in Mexican style: geometric patterns consisting of rhombuses, triangles, multi-level pyramids. Wooden furniture of simple or even rough forms, covered with bright textiles. Example of Mexican interior. Colour palette: typical Mexican interiors are characterised by combination of blue, green, yellow, pink, and black colour; c – ornament taken as the basis → search for lines and forms → selected form (lamp); ornament taken as the basis → search for lines and forms → selected form – table (form of table legs); ornaments taken as the basis → search for lines and forms → selected form – chair
Source: developed by authors

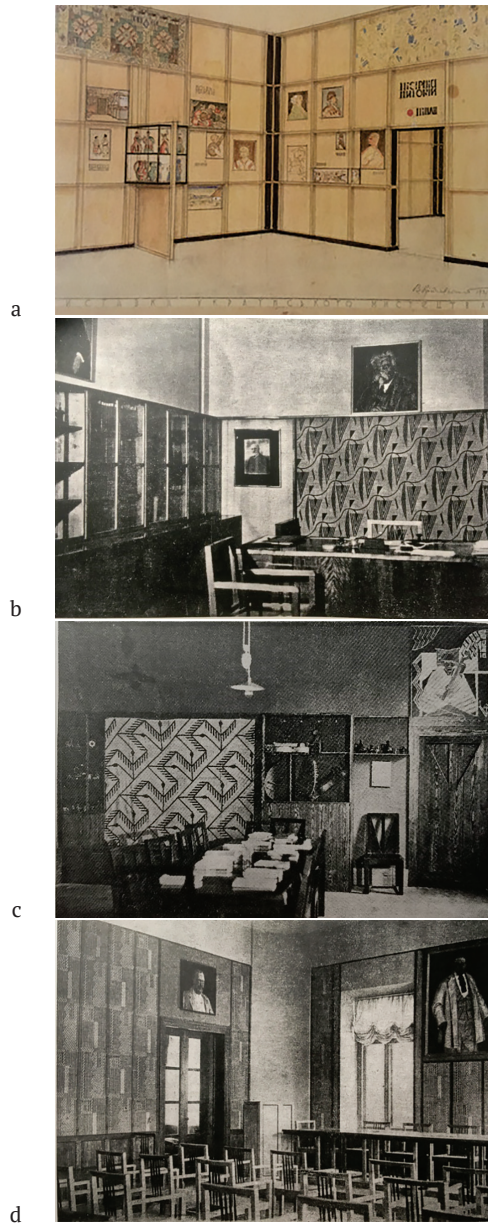


Figure 7. Examples of usage and interpretation of architectonics of ethnic motifs in design projects of interiors by V. Krychevskyi

Note: a – sketch of exposition of Ukrainian art exhibition, 1931; b – House of the Historical Section at the All-Ukrainian Academy of Sciences in Kyiv (1927), Room 6. Office of the Head of Institution; c – Room 3. Office of Primitive Culture; d – Room 2. Meeting room, front part with presidium table

Source: based on O. Khodak & O. Savchuk (2016)

It constituted an interesting example of using handmade elements in execution of the wall panel that illustrated the plot of Ukrainian dumas and historical songs. Straw was used as artistic material and its golden natural shine and texture harmoniously complemented the general warm tone of the room. Despite the limited resources, such as straw and two or three paints, the composition was

striking by its expressiveness and play of textures (Fig. 7, c). The smallest details of decoration of the Historical Section were subordinated to the general organisational plan. Even though cheap materials, such as canvas, pine and birch boards, were used, they managed to avoid decorations, effects, and conventional forms. This demonstrated the consistent ability to ensure rational artistic design that would correspond to the function of space or building and the needs of contemporary life.

During designer's work on determining conception and stylistics of design project, the first stage was usually constituted by the search for analogues, so-called "reference". Nonsense and "analytical failure" were particularly common at this stage. At the first stage of creation, it was necessary to analyse, what had already been implemented in the world and Ukrainian space previously. However, prototypes and ready-made analogues start "owning" and "being visualised" by an author (a fairly active and negative practice in the educational design project). In this case, the sequence algorithm was elaborated incorrectly and the most important stage was being missed, which was the appeal of a project designer to authentic samples, artefacts, and original prototypes corresponding to the selected stylistics, ethnic features or style in all constituent components of the notion. An author attempted to improve and interpret the already tested cover version or imposed philosophy of style perception. The tendency was vividly manifested in the use of Ukrainian and world ethnic heritage to form new "interpretation" of ethnic and regional specificity and culture. Therefore, the graphological method of researching morphological structure of analogue architectonics for designing objects of object spatial purpose, applied art, architecture, landscape, allowed using proportions and form generation that would characterise the original markers of stylistic adherence and creation of new versions without literal "citing" or levelling off the peculiarities of structural patterns that "to a certain extent globalise" the project and do not allow developing personified competitive Ukrainian design.

The question of forming project colour map proved to be no less debatable. If to take into account only the established scientific knowledge about colour division and laws of its perception, the range of questions and limitations arises. Colour plays an important psychological, emotional, aesthetic, and characteristic function in the society surroundings. The practical experience certified that not only scientific regularities of perception and application of colour spectrum served as an efficient tool for designers. V. Danylenko (2005) pointed out that the analysis and positioning of Ukrainian design in the global context of artistic and design culture demonstrated data regarding the established principles. To confirm the statement, V. Abizov & S. Syomkin (2023) in their research defined the major characteristics of creating modern ethnic design, for example in restaurants, and highlighted the main characteristic features of different ethnic peculiarities in arranging interior of food and drink venues as based on the analysis of creativity of Ukrainian and foreign designers. In modern



reality, designers used the advice and trend suggestions of the Pantone colour system or Pantone matching system, which was the system of colour selection developed back in the middle of the 20th century. The colour system was developed by the company Pantone Inc. Pantones were widely used in printing and all typological directions of space design for selection of colours during the process of printing with the help of mixed and triad paints. This “beneficial” service standardised visual component of space architectonics, since it presupposed “flawless” local plane or element that was deprived of spontaneity and naturalness. Modern object design, in terms of its typology, constituted a heterogeneous notion and included specialised segments (Danylenko, 2005). The development of object spatial design of the “premium class” category (“gallery” object design) was characterised by the format of separate authorial items with vividly expressed individual ideas and technical tools. In this case, semantic accents and colour palette were subordinate exclusively to the author’s experience and artistic intuition. The main idea of such projects was the artistic and decorative component of architectural spaces. Such items were produced in limited quantities (3 to 10 items) mainly by a design author or a small creative team. The cost of such items was estimated as for an object with “the name”. Craft object design was the format of small series of personalised design items produced by the designer himself and his micro team in a small workshop or an authorial manufactory. Such items harmoniously combined practical and accent decorative functions in the residential or public space. V. Sukhytskyi (2020) specified that small commercial lots of goods (10 to 200 items) and personalised author’s approach to each produced item were the main features of craft object design. Therefore, if a designer planned to occupy this niche field, the approach to using tools and factors for establishing creative environment should be carefully staged and methodologically structured. Ideally, all segments of project should be combined as an ensemble, where form, texture, and colour were subordinate to the architectonics of inspiration source.

Another debatable direction was related to the very definition of the notion of historical stylisation in object spatial environment. Historical stylisation was often understood as the obligatory detailed reproduction of decorative elements characteristic for the selected style. It can be assumed that critical perception of the idea of historical stylisation in modern architectural space, which was popular among some practicing architects and was justified by the reluctance to create a “cheap imitation” of the historical style and, consequently, showed disrespect to the real architectural heritage, was the result of underestimating the meaning of proportions and architectonic logics of the authentic style of primary source for the creation of the corresponding associative image in the new environment (Linda, 2013). The construction scheme, which was free of decorative details but preserves the tectonic logics and corresponding proportions of the selected historical style, enabled the possibility of provoking certain figurative

associations and demonstrated the modern approach to environment design. Similar approach was demonstrated by Antoni Gaudi in his “Sagrada Familia” in Barcelona, where the style of Art Nouveau acquired the gothic flavour not by means of imitating gothic details, but thanks to the construction proportions. The specificity was also pointed out by the authors R. Kiuntsli *et al.* (2024).

Also, there were discussions regarding understanding the role of ornament in architecture and object spatial design and the problem of ornament genealogy as one of the important features of structural change in architecture and interior space. In their research, V. Radomska & I. Tyrpych (2012) studied the philosophy of form generation of ornaments in the works of the artist from Halychy-na region Modest Sosenko (1875-1920). It was developed in the context of the “new ornament” theory during the digital technologies age and at the background of classical forms of psychological and aesthetic perception, functionality, and purpose of an ornament. In this context, according to A. Rigel and A. Loos, and with particular emphasis on the idea of irrelevance and rejection of ornament, there were discussions whether an ornament has the right to exist in modern art and design. Back in the early 20th century, A. Loos (1908) stated that an ornament was the manifestation of primitive thinking that became needless in the civilised society and slowed down the development of culture. The author believed that a modern person should eliminate excessive decorations since true aesthetics should be based on functionality and purity of forms. However, it was important to remember that A. Loos (1908) wrote his work during the times, when modernism aimed to ruin the old canons. The researcher did not deny the ethnographic or historical value of an ornament, but, in his opinion, an ornament in architecture and industrial design of the 20th century distracted attention from the main part, which was form, function, material. The author dreamt about an “empty wall” that would speak for itself. The researcher believed that it was a mistake to think exclusively about an ornament, while mentioning the style. The true greatness of the modern view in the early 20th century was that humanity was no longer capable of creating new ornaments, overcame an ornament and learnt to get along without it. A. Loos (1908) argued that the society was on the eve of the new century, when the best predictions would come true – cities of the 20th century would be spacious and with local wall planes. However, researcher did not take into account people, so called “friends of antiquity”, who were in favour of humanity continuing to remain under the “tyranny” of an ornament. A. Loos (1908) believed that an ornament was no longer bringing joy to a modern person. Depending on their personal taste, modern people recognised or rejected an ornament of ancient or exotic civilisations, but they did not create new ones and saved their imagination for other purposes. The statement sounds rather radical, but the theory of de-ornamentation triggered the new interpretation and usage of ornaments in architectural design practice. Visual cultures of different nations were built as



based on an ornament that not only decorated, but also had a deep symbolic meaning. For example, in traditional Ukrainian art, an ornament was the language and the code of identity. However, humanity lives in the world of hyper visual culture, where images and signs acquired new meanings. In the 20s of the 21st century, designers reinterpreted an ornament and transformed it into a communication tool or an accent of cultural heritage. An ornament returns not as a decoration, but as a content, it was not a crime, it was not obligatory. Everything depended on context, purpose, and values. It was worth distinguishing meaningless decoration from intentional symbolism, so, A. Loos (1908) gave a handle for critical thinking.

The authors Y. Tretyak *et al.* (2017) paid particular attention to such characteristics as colour palette, materials, corresponding decoration, ornament, specific “style indicators”, such as specific details of wall finishing, shape of separate furniture elements, decoration objects. R. Hnidets (2024) studied the influence and the means of interpreting Ukrainian traditional sacred architecture in modern design and architectural practices of construction and decoration of churches. In art theory researches, particularly in the article of O. Hanotska & V. Maslak (2022), the focus of attention was placed on the compositional and semantic structure of ornaments of different ethnographic regions. The conclusions of the authors V. Abizov & S. Syomkin (2023) were particularly important in the context of the research topic. The authors analysed the integration of folk art into the architectural and interior design of the 20th century with the emphasis on modern approaches to preserving symbolism, ornamentation, moral and aesthetic features in the creation of space. In general, there were a lot of researches on the regularities of the process of perception of environment and separate architectural and art objects. B. Cherkes (2008) explored the associations that environment evoked in those, who perceived it, particularly concerning the spirit of place, memory, identity. The large group of original sources, including the work of J.F. Pile (2005), was constituted by the scientific studies of the history of architecture and art formation, creation of different styles in architecture. The researcher O. Bodnar (2012) presented the peculiarities of creative and research process in the design and architecture of the 1960s-1980s. A. Boichuk (2019) outlined certain scheme and focused on the factor of sequence in the innovative design that allowed analysing objectively the regularities of interpreting historical styles in the architectural space and object spatial design, its philosophical and social tasks.

Therefore, the research focused on the role of using artefact authenticity in modern object spatial environment as the carrier of historical and ethnocultural traditions. The consistent coverage of the interrelation of an artefact in the interior identification system made it possible to reveal its generating identification function in the design of modern object forms. The exploratory stages and the methods of experimental modelling of the architectonic structure of primary source for its application in modern

design became particularly significant. An important aspect of creating author’s proposals was constituted by the methodology of object spatial form generation with the application of specific methods that allowed creating alternatives of original functional items.

CONCLUSIONS

For recipients to recognise the interior design stylisation in the selected historical or ethnic style, it was important to accurately reflect the regularities of architectonic structure construction and proportional correlation between its constituent components. Despite their objective significance, decorative elements, ornamental details and other style indicators of primary source performed merely a complementary role in the process of forming the associative image of interior. The analysed projects revealed that in the modern design practice there was a steady tendency to reinterpret historical and ethnocultural codes in the spirit of new aesthetic sensitivity. The main features of such interiors were: integrity of architectonics that was based not on literal reproduction of historical forms, but was an intellectual reconstruction of space, where plastics, proportions, scale, and module were correlated with authentic archetypes. The important aspect was the dialogue between tradition and modernity, in which designers combined local ethnostylistic motifs with minimalistic decisions forming the semantic field that was capable of evoking associations without direct citations. More generalised tools of symbolism and contextuality were used, while historical and ethnic motifs and their structure were adapted with respect to location of urban or rural environment, sacred or secular space.

The specificity of modern object spatial design consisted in materiality as the means of visual narration and rejection of imitations, wide usage of natural materials, which were perceived as “true” carriers of culture and allowed reflecting structural features of primary sources in a more authentic manner. New interior, the design of which accurately reproduced architectonic regularities of the corresponding historical style of primary source, may be identified as interpretation of certain historical style without its supplementation with decorative and ornamental details. Inaccurate adherence to authentic proportions and construction regularities hindered the process, even despite the availability of supplementing decorative elements. It would be appropriate to apply the principle of the primary nature of proportional correlations and structural construction as compared to other decorative characteristics during the process of stylisation of primary source ornament, regardless of its type, since the structure and its parameters allowed identifying the adherence of decorative element and its symbolic meaning. During the process of creative stylisation of interior or separate element of object spatial environment, it was critical to rely on the analysis of architectonical, structural, decorative characteristics of authentic primary source in order to achieve original author’s conceptions, avoid false interpretations and the danger of their dissemination. The conclusions and





methodological findings of the research were tested during the educational process at the Department of Design and Architecture Fundamentals in Lviv Polytechnic National University during completion of students' practical tasks in the discipline "Stylistics in interior". The research opportunities included the search for artistic and design transformation of historical, ethnocultural and archetypal primary sources and their interpretation as the creative method of semantic "re-writing" of traditional forms, symbols and materials in modern context.

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Архітектоніка першоджерела як основа стилізації в дизайні інтер'єру

Анотація. Пошук стилю в предметно-просторовому дизайні складає найбільш вагому частку концептуального проєктування, тому проблема розробки науково обґрунтованих принципів стилізації історичного стилю як першоджерела в сучасному інтер'єрі є актуальною. Мета статті – провести аналіз та виокремити значення збереження архітектоніки, що формує особливості стилю першоджерела. В процесі стилізації автеничних аналогів для дизайну інтер'єру та предметного середовища було створено алгоритм передачі та ретрансляції стилю чи стилістики для коректного сприйняття його реципієнтами. Для з'ясування сучасного стану дослідженості теми, концептуально-стилістичних тенденцій та визначення аргументацій було застосовано історіографічний та порівняльний аналіз. Зокрема, для виявлення та підтвердження архітектонічної структури першоджерел стилю і їх впливу на цілісність сучасних стильових експериментів використано спеціальну методику морфологічного аналізу. В процесі дослідження вдалось з'ясувати, що колір, матеріал, текстура важливі, проте не головні в питанні визначення певного стилістичного ідентифікату. Щоб упізнати орнамент чи декор, який характеризує стилістичну приналежність, достатньо відтворити основний його лінійний рисунок, зберегти спосіб формування і характерні кути, пропорції. Додаткові деталі збагачують візуальний образ, проте не змінюють результат ідентифікації. Подібна ситуація з ідентифікацією стилю в архітектурному середовищі. На відміну від декоративних елементів, як і від мистецьких творів у «чистому» вигляді, архітектурно-просторове середовище мало багато важливих функцій, і естетика серед них не була основною. Тому досвід використання аналізу морфологічної структури – архітектоніки першоджерела за допомогою формотворення дозволило створити функціонально-естетичне середовище у просторі. Філософсько-концептуальний підхід переосмислення першоджерела, а не лише «аналогів» дизайн-пропозицій, розширило інтерпретаційне поле сучасного проєктанта, який в коректній синергії з сучасними технологіями має можливість створити асоціативний образ своєї авторської інспірації. Практична цінність дослідження полягає в розробці методичних підходів до аналізу та інтерпретації архітектоніки першоджерел, як основи для стилізації в сучасному дизайні інтер'єру. Запропоновані концептуальні принципи стилізації можуть бути впроваджені в професійну практику дизайнерів інтер'єрів, архітекторів і митців декоративного мистецтва, а також у навчальних програмах дизайнерських і мистецьких спеціальностей

Ключові слова: форма; візуальний код; морфологічна структура; трансформація; асоціативний образ